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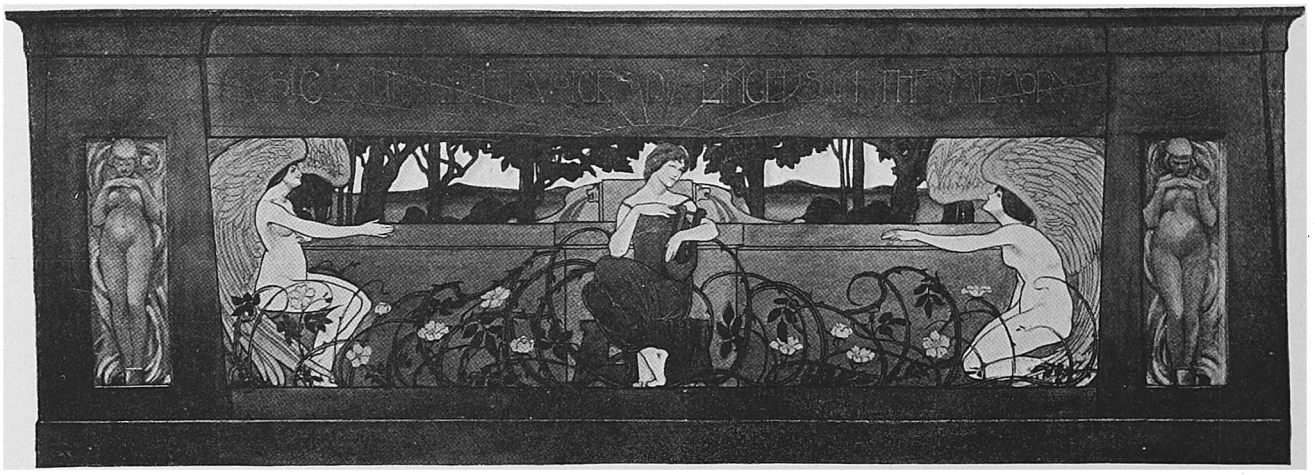


DESIGN FOR A PIANO FRONT
GEORGE C. DUXBURY, R.C.A.
SILVER MEDAL

THE NATIONAL COMPETITION OUR REPORT

THE exhibition of successful works in this competition between the Schools of the United Kingdom, its Colonies, and Dependencies, is now open at the Victoria and Albert Museum (South Kensington).

The total number of works examined was 97,335. Of these, 1,091 gained awards, seventeen attaining the high-water mark of a gold medal. Mr. Alan S. Cole, Assistant Director for Art, assisted by Mr. Archer Bowler, Assistant Examiner, had administrative charge of the examination, thirty-five examiners being appointed to make the awards, their *personnel* this year receiving strength by the addition of Messrs. Linley Sambourne, H. H. La Thangue, A.R.A., F. W. Pomeroy, G. F. Bodley, A.R.A., and Aston Webb, A.R.A. They report freely and frankly upon the merits and demerits of the competing works, and though it is possible for the obtuse or ill-informed to misinterpret their strictures, it is obvious that they are intended, and rightly so, for the guidance and instruction of the students concerned, who appreciate and profit by the practical criticism thus available, which is often most useful when most severe. And it is only fair to state that this year adverse comments are made much less in regard to the work of the general schools than to that of the Royal College of Art, which gets the lion's share of sharp censure.

As a whole, the exhibition, whilst containing items which are not faultless, has nothing which is not genuinely good. There is no example of the pretentious but futile work recently seen in some loudly-proclaimed shows, whose harvest of the rawest and rankest rubbish would pass into sudden, complete, and compassionate oblivion if subjected to the rigorous test of this National Competition. The sections of Modelling and Decorative Art are strongest, evidencing a fit state of things in view of the enormous and rapidly-growing necessities of Art Manufactures, and the much more limited though important needs of Art Crafts.

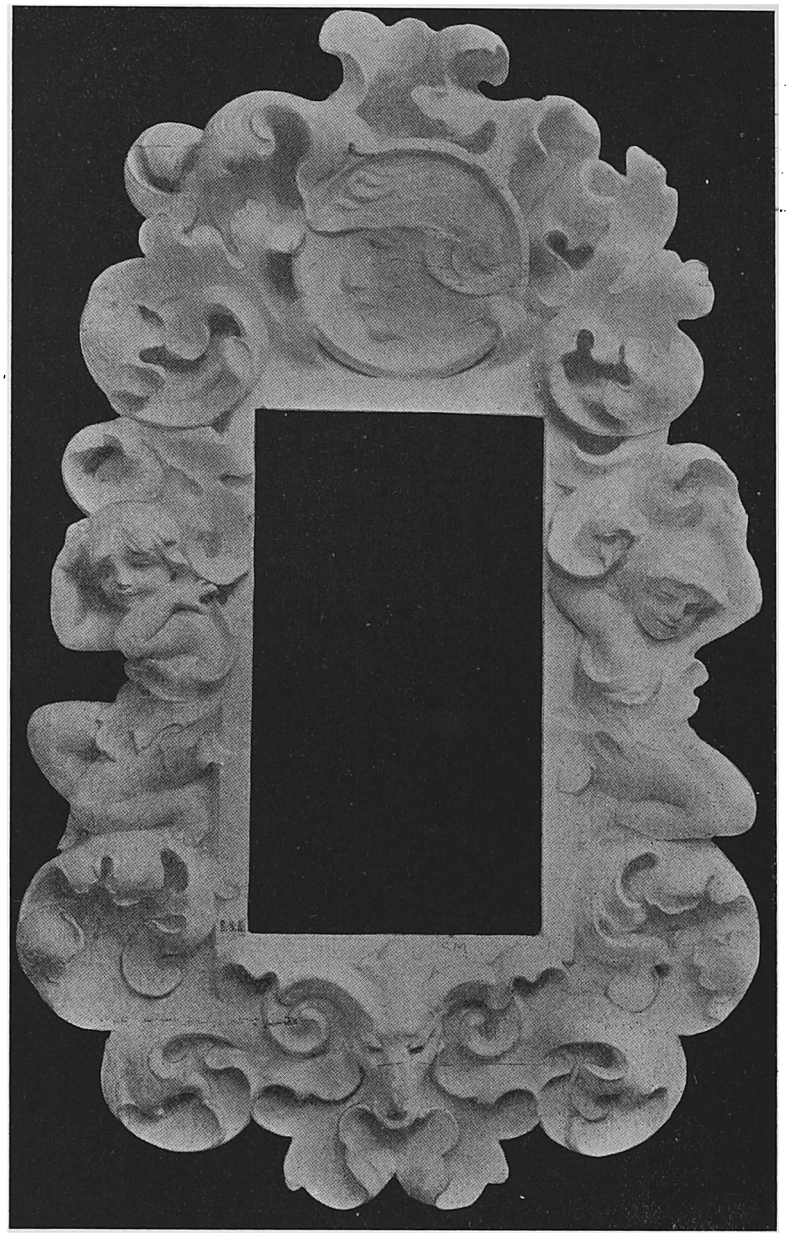
Battersea Polytechnic and Glasgow School of Art take leading positions, each having been awarded two gold medals. The printed muslin designs by Edith Olga Armour and Thomas W. Long (Battersea) show great feeling for refined colour, and by the absence of complexity in detail and arrangement are so successful as to be clearly distinguished from all spurious attempts at artificial simplicity. James Kincaid (Glasgow) shows a design for a printed hanging, in which

DESIGN FOR A PORTIÈRE TO BE WORKED IN APPLIQUÉ
MARY G. HOUSTON, R.C.A.
GOLD MEDAL

the colour scheme, if not exactly refined, shows a bright and brave contrast of tints very cheering to the eye. The closely-combined cornsheaves, poppies, birds, etc., are freed from confusion by an intelligent arrangement of light and dark tones. The model of a female figure from the nude by Lizzie S. Bell, of the same school, is full of strength and life, if wanting slightly in completion of detail.

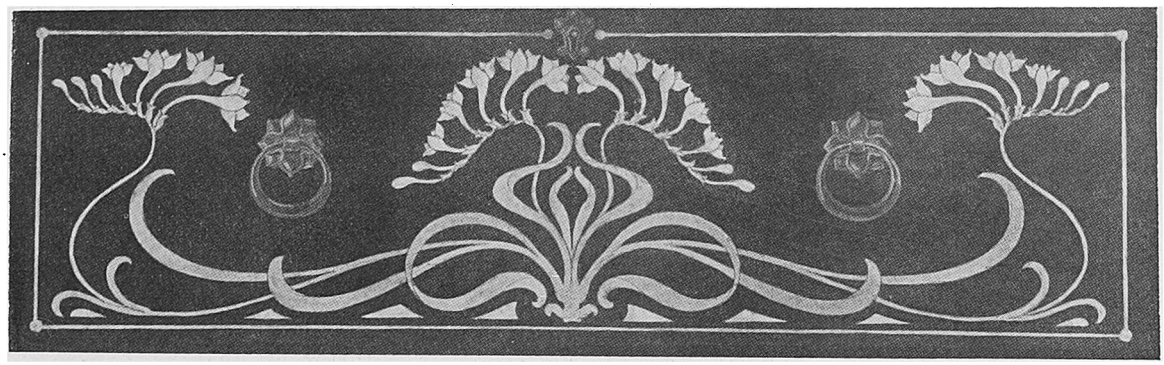
From Leeds, Ernest H. Simpson has sent some stencilled designs for the decoration of a dining-room, which, whilst being conspicuous for ingenuity in composition of form, with a highly decorative and at the same time naturally free line, are so excessively compatible with tradition in respect to dining-room colours, that they appear dull and lifeless in tint.

Frequently in these columns the marked advance made latterly in decorative work at Liverpool School of Art has been noted, and it is pleasant to find gold medal honours going to one of its students, William J. Medcalf, whose design for the frieze of a hall is a veritable achievement in figure composition. There is here no eccentrically chaotic misarrangement of detail, or vapid and effeminate affectation in expression. It is effectively grouped, the standards and banners strengthening and sweetening the composition; its colour is pure, clear, and bright, and a wholesome feeling of force pervades the whole piece. It receives the highest praise from the examiners, and, together with other excellent work from the same school, gives promise that the unenviable repute as a prolific begetter of inane echoes of the least valuable qualities in Mr. Anning Bell's work, which Liverpool was earning, will ere long be removed. Marie Thekla Pearce (West Bromwich) wins a gold medal for a life-size half-length female nude figure, painted from the living model with much appreciation of luminous skin



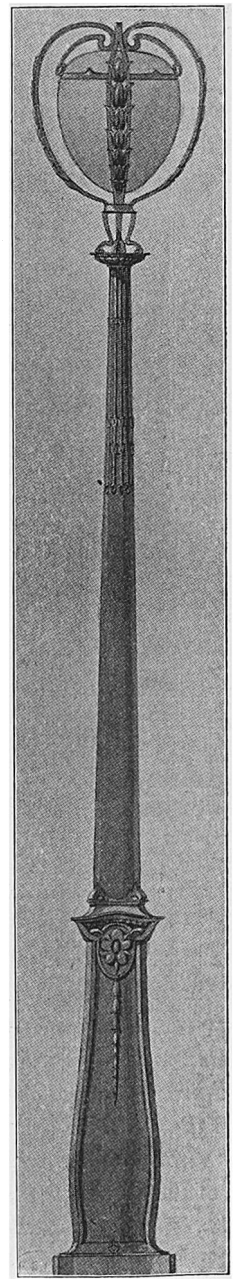
MODELLED DESIGN FOR A MIRROR FRAME
WILLIAM BATCHELOR, WESTMINSTER
SILVER MEDAL

colour. From the Royal College of Art Mary G. Houston, in her design for a portière worked in appliqué, reveals a power of design and a skill in colour-harmony equal to some of the finest productions we have ever seen. Harry G. Theaker (Royal College of Art) exhibits some designs for piano front panels, having figures agreeably arranged, with elaborate detail in their costumes, which lends a certain richness to the general effect. Some stiffness in the poise of the heads lessens the value of these clever works, the chief colour note of which arises from a few purple patches dexterously placed. Maggie Briggs (Battersea), in her design for a rosewood hanging cupboard with gesso decoration, evinces thoughtfulness in the simple scheme, and delicacy in the naturalistic treatment of floral forms. An interesting design for a frieze for a nursery wall-paper is shown by Nellie Brightwell (Birmingham), characterised by a simple force of spirit and style, giving great charm in effect. True plastic feeling exists in the modelled design for a frieze by Gertrude M. Haswell (Birmingham), in which birds and foliage are treated in an original



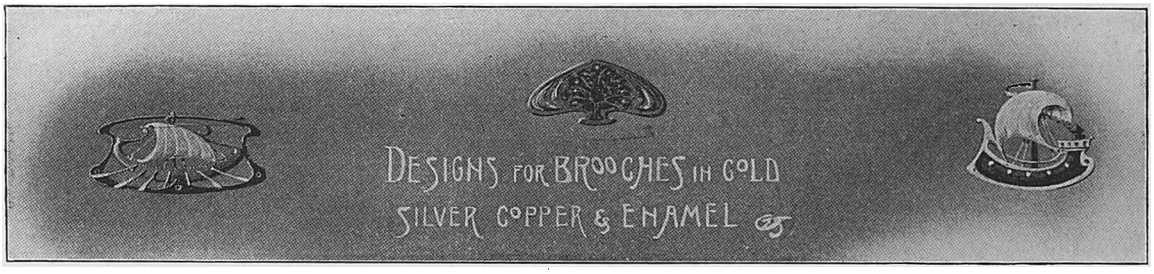
DESIGN FOR A DRAWER FRONT

MARY PERROTT, HULL
SILVER MEDAL



DESIGN FOR ELECTRIC LAMPPOST

THOMAS SMITH, LEICESTER (THE NEWARKE)
SILVER MEDAL

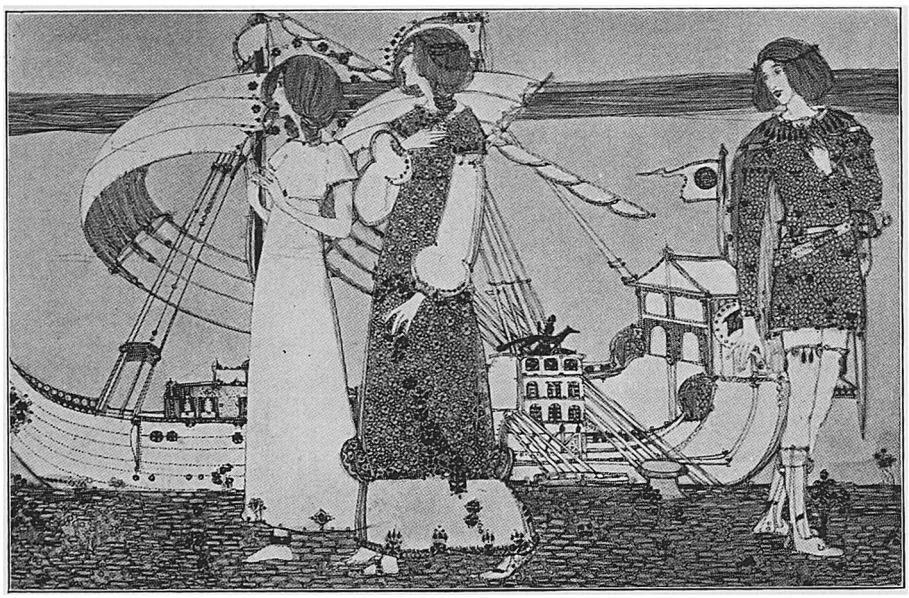


DESIGNS FOR BROOCHES
BERNARD L. CUZNER

BIRMINGHAM (VITTORIA ST
BRONZE MEDAL

DESIGN FOR PAINTED PANEL
BERT A. ALVEY

BIRMINGHAM
BRONZE MEDAL

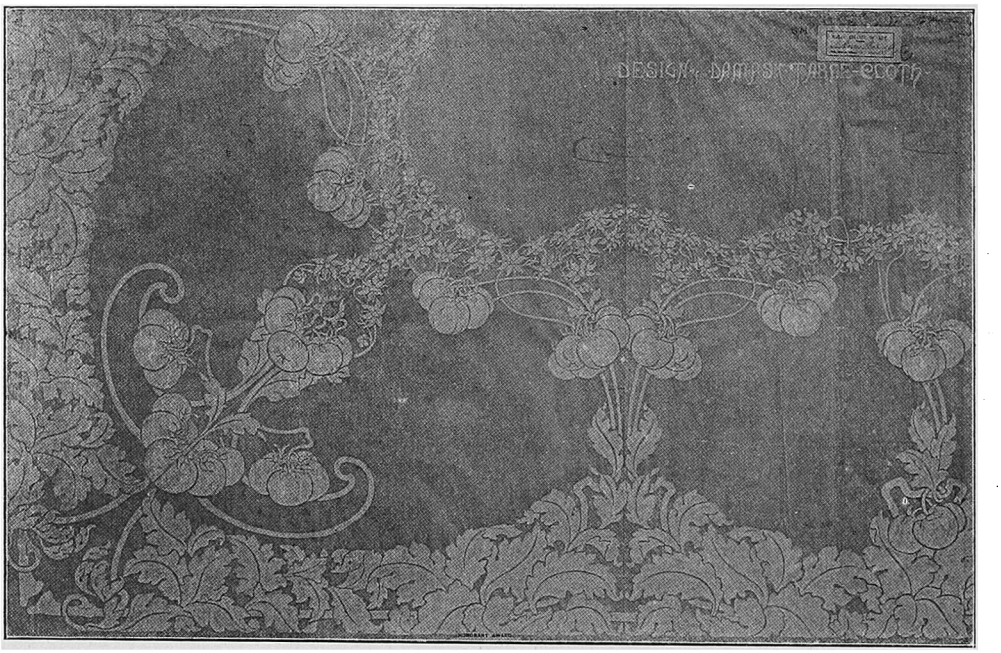


DESIGN FOR BOOK ILLUSTRATION
JESSIE M. KING, GLASGOW
SILVER MEDAL

manner. Helena R. Dow (Glasgow), in her design for cretonne, has gone in for boldness of line with success, and managed a perspective rendering of water with a restraint which makes it unobtrusive. Among a number of admirable designs from Holloway, Mary Perrott shows some based on a flowering plant, most ingeniously planned, emphasising the natural features of the plant with firmness and fidelity. Jessie Kilpin (Leeds) exhibits four ornamental arrangements to fill given spaces, exquisite alike in suggestion and accomplishment. A truly modern problem has been grappled with by Thomas Smith (Leicester), in his designs for electric lamp-posts, and with a considerable degree of success, showing strength combined with slenderness, and due appreciation of the position of the lamps as bright points in the decorative scheme. William E. Grimshaw (Macclesfield) shows a soundly-planned design for a damask tablecloth, having ships and birds as its principal units of ornament. Note the value of the plain band on the inner side of the border.

The exhibition is rich in good metal work designs, among which are some for silver work by Maude M. Ackery (New Cross), whose silver claret jug and toast rack are elegant, practical, and well-fitted for their purposes. Kate Allen, also of New Cross, shows some charming designs for jewellery. This school is especially strong in design, one of the best being for the decoration of a music room by Arthur O. Carter, remarkable for its graceful proportions and tender colour. Ernest G. Gillick (Nottingham) proves power of originality by his clever design for a bandstand. The seated figure shown as a detail is, perhaps, inclined to separate itself from the main composition by a somewhat pictorial treatment; but as a detached figure it is unexcelled for the simple perfection of its perfect simplicity. Fewer designs for posters than usual are exhibited. Hugo Koch (South Kensington) shows some designs for stencilled Christmas cards and posters, humorous and clever. Some quaint cats on one of these designs are managed with great spirit. Bold, curly, and picturesque is the mirror frame, modelled and designed by William Batchelor (Westminster). The elegant proportion of the central space deserves a word of praise.

One of the many fallacies which still exist regarding methods of work looked for by the examiners will surely be exploded by the award of a gold medal to Frank S. Eastman (Croydon), for a figure drawn from the nude in charcoal. It is a powerful, true drawing, strong in absolute expression of absolute natural form. Norman L. Roffey (Canterbury) shows a study from the



DESIGN FOR DAMASK TABLE-CLOTH
FLORENCE D. HARRIS, R.C.A.
SILVER MEDAL

nude, in which the salient and distinctive accents of the figure are well caught. William A. Martin (Liverpool), in his silver medal painted study of the back view of a male figure from the nude, gives proof of more power of handling and far more promise of ultimate success even than one finds in the gold medal study by M. Pearce. One of the most strikingly complete chalk drawings in the exhibition is one of a head of the Laocoon, by Herbert Weaver (Worcester), possessing exactness of tone and fulness of artistic expression.

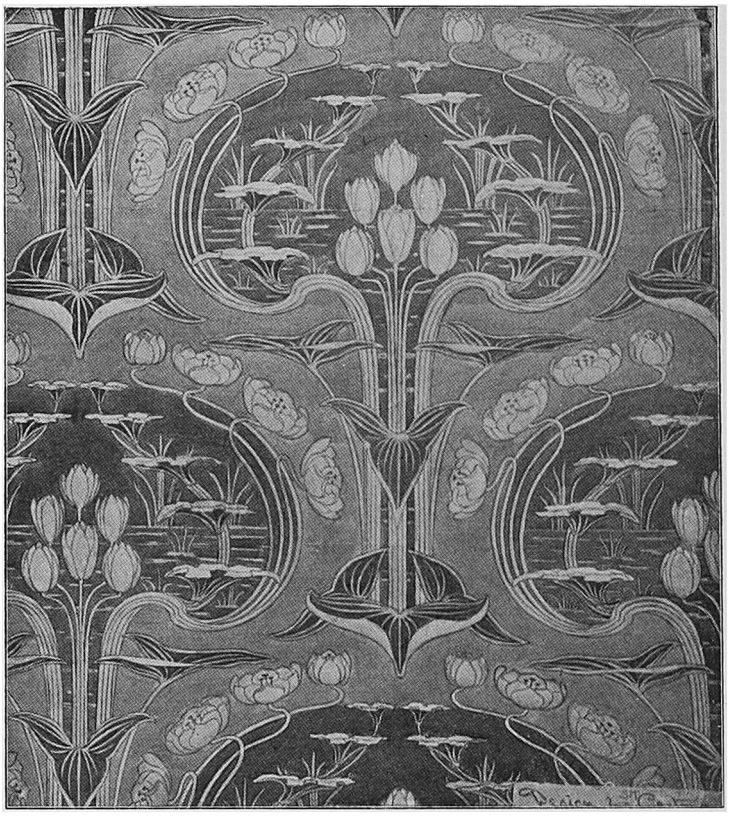
No gold medal was awarded for Book Illustrations, which do not appear to be up to last year's level. In this section Jessie King (Glasgow) gets a silver medal, and in spite of strong conventional exaggeration, succeeds in obtaining a fairly pleasing effect. Her lettering is very good in style. Frank E. Wiles (Cambridge) shows in his silver medal designs for book illustration and menu cards distinction in treatment of a praiseworthy character. Sunderland Rollinson (Scarborough), whose book pieces in previous exhibitions have been much admired, shows some specimens evincing great ability and power of technique.

The painting of flowers and still life is as usual very strong. *A Colonial School* (Christchurch, New Zealand) wins a silver medal for a richly-painted group in oil, the chief object of which is a saddle, by Sydney L. Thompson. A group in water colours by Elsie Anderson (Coventry) shows facility in rendering rich depth of shadow. Dublin contributes good flower paintings, one of the best being by Elizabeth G. Hennessy, from a growing geranium. The perspective of the leaves and the surface colour are excellently well rendered.

The limits of space prevent the detailed notice of many other admirable works. Among the more noteworthy are the following :—Jennie Delahunt (Manchester), modelled design for a ceiling. Evelyn Kate Hippisley (Bristol, Kensington House), chalk drawing of a figure from the nude. Walter C. Browne (West Bromwich), model of a bird from nature. George C. Duxbury (Royal College of Art), design for a piano front. Florence D. Harris (R.C.A.), design for a damask table cloth. Ruby W. Levick (R.C.A.), model of a figure from the nude. Bernard L. Cuzner (Birmingham), designs for brooches. William Reece (Bournemouth West), designs for a stencilled dado and frieze. Allan

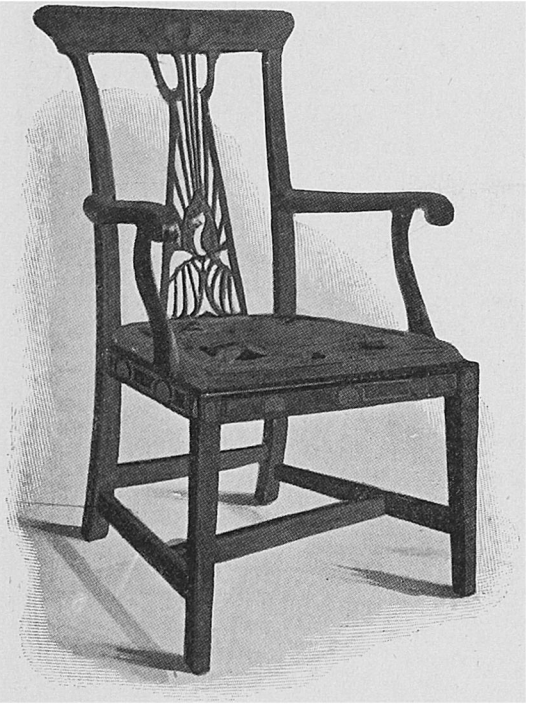
DESIGN FOR PRINTED MUSLIN
T. W. LONG, BATTERSEA
GOLD MEDAL

Inglis and Alexander M. N. Richardson (Dundee), design for a garden seat and designs based on a flowering plant. Edith Lindquist (Hornsey), designs for panels for a piano front. Edith M. Harms (Horsham), designs for painted plates. Annie Allison (Hull), designs based on a flowering plant. Ethel Everett (Lambeth), design for a painted frieze for a nursery. Gertrude King (Weston-super-Mare), group in oil colours. Mary E. Dawson (Bingley), design for a fumigated oak chair. Edward Walker (Bradford), designs based on a flowering plant. Mabel Penton (Walthamstow), group in water colours. Frank Emans and Ada Erwood (Royal College of Art), oil paintings of the figure from the nude. Samuel Redwood (Barrow-in-Furness), design for a steam yacht. Gertrude Chapman (Dover), design for an altar frontal. Bessie Norton (Putney), design for a gesso panel. Theodore Barker (Salford), foliage modelled from nature. Harry Jones (Royal College of Art), chalk drawing of the Laocoon. Arthur Manock (Royal College of Art), design for an Axminster carpet. John M. Aiken (Aberdeen), modelled design for the top of a mirror. Bessie Potts (Banbury) measured drawings of King's Sutton Church. David Clague (Barrow-in-Furness), design for a fast paddle steamer. George Belcher (Bideford), designs for posters. George Philip Parker (Chelsea), design for a jewel casket. Edward Rimmer (Chester), design for a church. Emma Bourne (Gravesend), designs for plates. Ralph Wilkinson (Hammersmith), ornament modelled from a photograph. Harry Croxton (Hanley), modelled design for wall decoration. Margaret Crowley (Kinsale), design for a crochet alb. Reginald W. Bonsey (Liverpool), design for a stencilled frieze. Sydney R. Turner (New Cross), design for a wardrobe. Charles R. Willett (New Cross), designs for electric bell pushes. Florence M.



DESIGN FOR CRETONNE
HELENA R. DOW, GLASGOW
SILVER MEDAL

MODELLED DESIGN FOR A FRIEZE
GERTRUDE M. HASWELL, R.C.A.
SILVER MEDAL

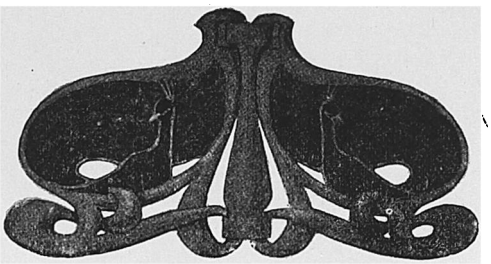


DESIGN FOR A CHAIR TO BE MADE IN FUMIGATED OAK INLAY OF TINTED AND BRIGHT COPPER MARY E. DAWSON, BINGLEY NATIONAL BOOK PRIZE

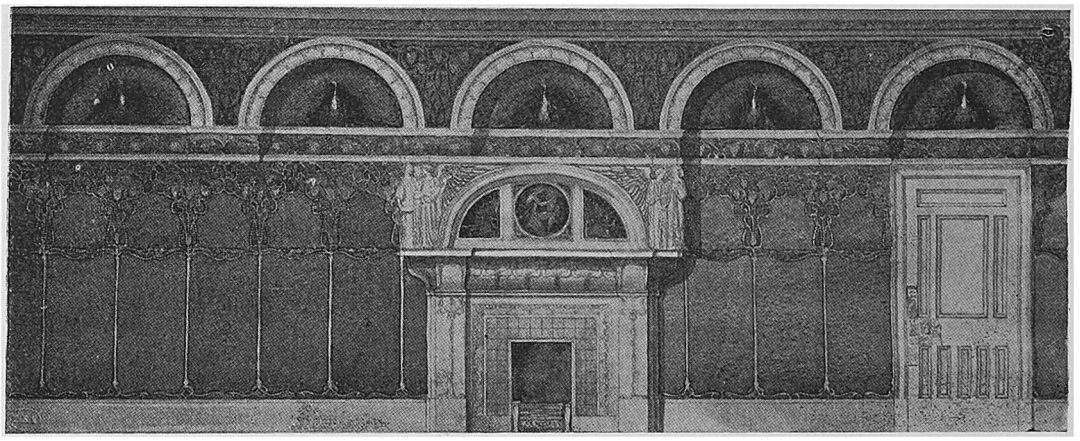
Rimmington (North London), design for printed muslin. Edgar Charles Singleton (Regent Street Polytechnic), designs for a tandem dog cart, etc. Blanche Thomassin (St. Martin's), design for a presentation cup. Maud Mary Dawe (Sheffield), foliage modelled from nature. Annie Stook (Taunton), design for a Mosaic hall pavement. Albert Pitcher (Worcester), measured drawings of Prince Arthur's Chapel, Worcester Cathedral.

A thorough survey of the exhibits leads to the opinion that there is no lack of vitality in the Art Schools of the kingdom, which are steadily developing their operations in the field of decorative Art.

DESIGN FOR A CLASP KATE ALLEN



NEW CROSS SILVER MEDAL



DESIGN FOR THE DECORATION OF A MUSIC ROOM
A. O. CARTER, NEW CROSS
SILVER MEDAL

NATIONAL COMPETITION OF SCHOOLS OF SCIENCE AND ART AND ART CLASSES, 1899

THE examiners appointed to make the awards of prizes for works submitted for National Competition were :—Maurice B. Adams, F.R.I.B.A.; H. H. Armstead, R.A.; J. Belcher; G. F. Bodley, A.R.A.; E. F. Brewtnall, R.W.S.; T. Brock, R.A.; A. F. Brophy; Professor Fred. Brown; S. J. Cartlidge, A.R.C.A. (Lond.); G. Clausen, A.R.A.; Hon. John Collier; E. Crofts, R.A.; Lewis F. Day; W. De Morgan; E. Onslow Ford, R.A.; G. J. Frampton, A.R.A.; Arthur Hacker, A.R.A.; H. Graham Harris, M. Inst. C.E.; T. Erat Harrison; T. G. Jackson, R.A.; W. Goscombe John, A.R.A.; H. H. La Thangue, A.R.A.; G. D. Leslie, R.A.; W. R. Lethaby; H. Walter Lonsdale; Seymour Lucas, R.A.; F. W. Pomeroy; Linley Sambourne; S. J. Solomon, A.R.A.; J. J. Stevenson; W. G. Paulson Townsend; Aston Webb, A.R.A.; R. H. A. Willis, A.R.C.A. (Lond.); W. F. Yeames, R.A.

Mr. Alan S. Cole, Assistant Director for Art, assisted by Mr. Archer Bowler, Assistant Examiner, had administrative charge of the examination.

The number of words sent up for examination was as follows :—52,960 from 299 Schools of Art and Branch Schools; 31,166 from 275 Science Schools; 12,454 from 454 Art Classes. Of these 5,780 works were entered for National Competition. Twelve gold medals, 102 silver medals, 280 bronze medals, and 480 prizes of books were awarded. In addition, honorary awards were made to free students at the Royal College of Art of 5 gold, 36 silver, and 73 bronze medals, and 103 book prizes in respect of 755 works submitted by them.

GOLD MEDALS.

School.	Name.	Description.
Battersea	*Armour, Edith Olga	Designs for printed muslin.
	Long, Thomas William	Design for printed muslin.
Birmingham	Haywood, William	Design for a royal mausoleum.
Croydon	Eastman, Frank S.	Chalk drawing of figure from the nude.
Glasgow	Bell, Lizzie S.	Model of figure from the nude.
	Kincaid, James	Design for a printed hanging.
Leeds	Simpson, Ernest H.	Stencilled designs for the decoration of a dining room.
Liverpool	Medcalf, William J.	Design for the frieze of a hall.
Manchester (Cavendish Street)	*Delahunt, Jennie	Modelled design for a ceiling.
Nottingham	Gillick, Ernest G.	Model of figure from the nude.
Pudsey, M.I. (Art Class)	Claughton, Thomas	Modelled design for a leaden cistern-head.
West Bromwich	Pearce, Marie Thekla	Oil painting from the nude figure.

* The Princess of Wales' Scholarship of £11 has been awarded to this student.

HONORARY AWARDS OF GOLD MEDALS TO STUDENTS IN TRAINING, NATIONAL SCHOLARS, ROYAL EXHIBITIONERS, AND OTHER FREE STUDENTS AT THE ROYAL COLLEGE OF ART.

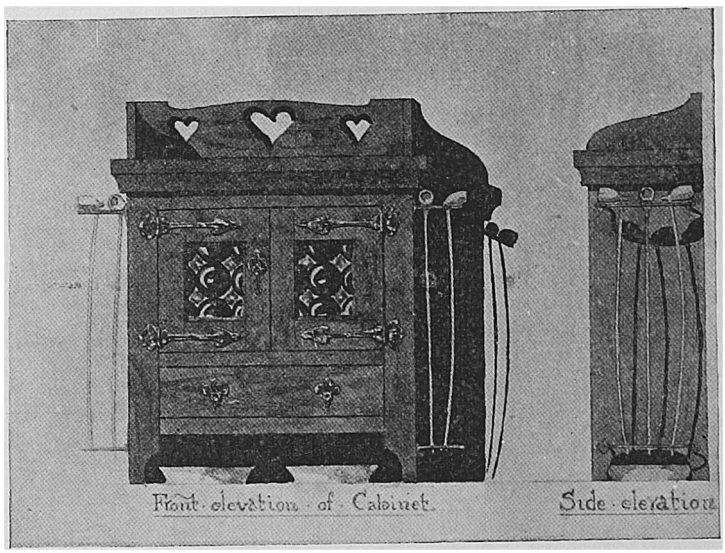
Name.	Description.
Houston, Mary G.	Design for a portière to be worked in appliqué. Modelled design for hand mirror, brush and comb, to be executed in beaten silver.
Marples, George	Designs for damask serviettes.
Pibworth, Charles J.	Model of figure from the nude.
Theaker, Harry G.	Designs for panels for a piano-front.

* The Princess of Wales' Scholarship of £25 has been awarded to this student.

DESIGN FOR A FAN
KATHERINE WARREN, NOTTINGHAM
SILVER MEDAL

DESIGN FOR A PAINTED PLATE
EDITH M. HARNES, HORSHAM
BRONZE MEDAL

SILVER MEDALS

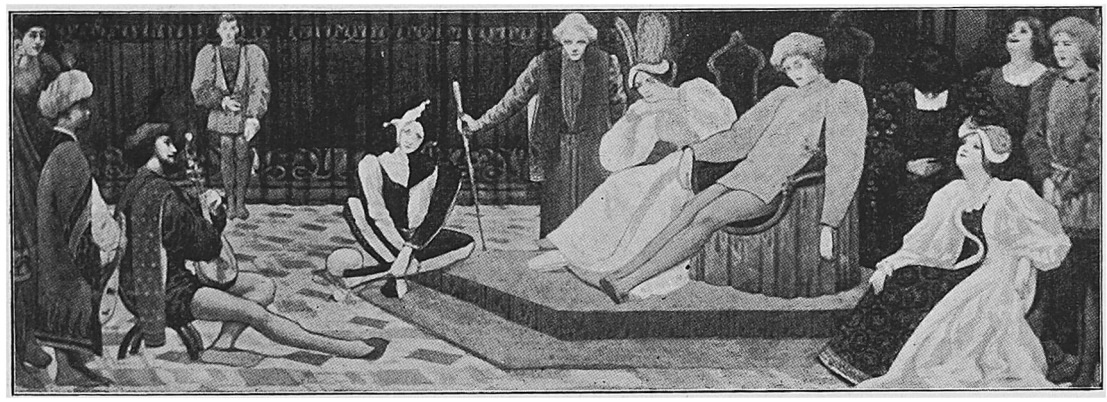


DESIGN FOR A SMOKER'S CABINET
E. WALKER, BRADFORD TECHNICAL INSTITUTE
NATIONAL BOOK PRIZE

SILVER MEDALS.

School.	Name.	Description.
Barrow-in-Furness	Redwood, Samuel	Design for a steam yacht.
Bath	Kruger, George Edward	Design for a wrought-iron gate and railings.
Battersea	Boston, Grace	Design for a fire screen worked in silk.
	Briggs, Maggie	Design for a rosewood hanging cupboard.
	Long, Thomas William	Design based on a flowering plant.
	Wright, Edith A. J.	Design in outline, tinted.
Belfast	Hodgen, James	Design for an embroidered counterpane.
Birmingham	Allday, Alice	Model of figure from the temple of 'Wingless Victory.'
	Brightwell, Nellie	Design for a frieze for a nursery wall paper.
	Cowell, Edith A.	Modelled design for a font.
	Haswell, Gertrude M.	Modelled design for a frieze.
	Hill, Clara	Modelled designs for spoons.
	Holland-Smith, Ada	Design for a needlework panel.
	Horth, Frederic J.	Design for a technical school.
	Ivens, Dorothea	Modelled designs for spoons.
	Palin, Gwynedd M.	Modelled designs for spoons.
	Willmott, Charles	Modelled designs for spoons.
Bloomsbury	Greenhill, Mabel	Group in water colours.
	Johnson, Katharine A.	Plants painted in water colours, without background.
	Watson, Rosamond	Group in water colours.
Bradford (Technical College)	Blackburn, Gertrude	Designs for a lace collar and trimming.
	Walker, Edward	Studies of historic styles of ornament.
Bristol (Kensington House)	Hippisley, Evelyn Kate	Chalk drawing of figure from the nude.
Bristol Queen's Road.	James, Alice	Model of figure from the nude.
	Sparks, James	Chalk drawing of figure from the nude.
Burslem	Wright, Arthur	Ornament modelled from the flat.
Camberwell	Robins, William B.	Monochrome painting of ornament on coloured ground.
Cambridge	Wiles, Frank E.	Designs for a book illustration and menu card.
Canterbury	Roffey, Norman L.	Chalk drawing of figure from the nude.
Christchurch (New Zealand)	Thompson, Sydney L.	Group in oil colours.
Clapham	Händler, Blanche	Chalk drawing of figure from the nude.
Croydon	Hodgkinson, Ethel Mary	Model of figure from the antique.

SILVER MEDALS

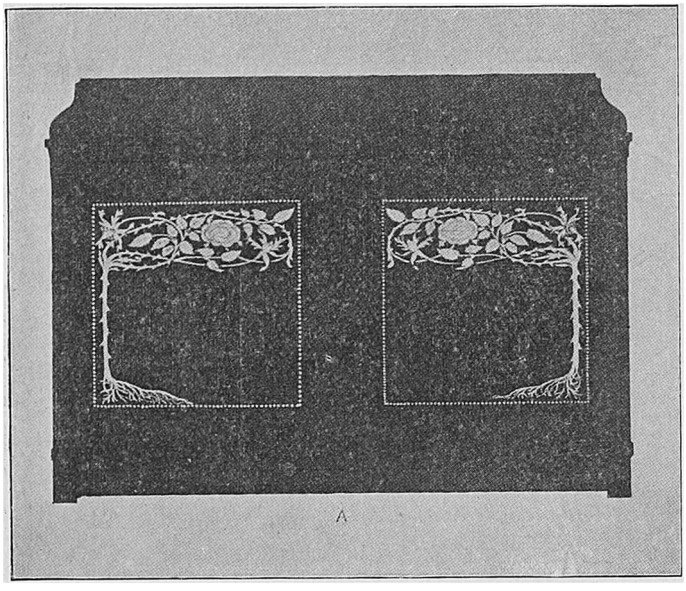


GOLD MEDAL DESIGN FOR PANEL OF A PIANO FRONT HARRY G. THEAKER, R.C.A.

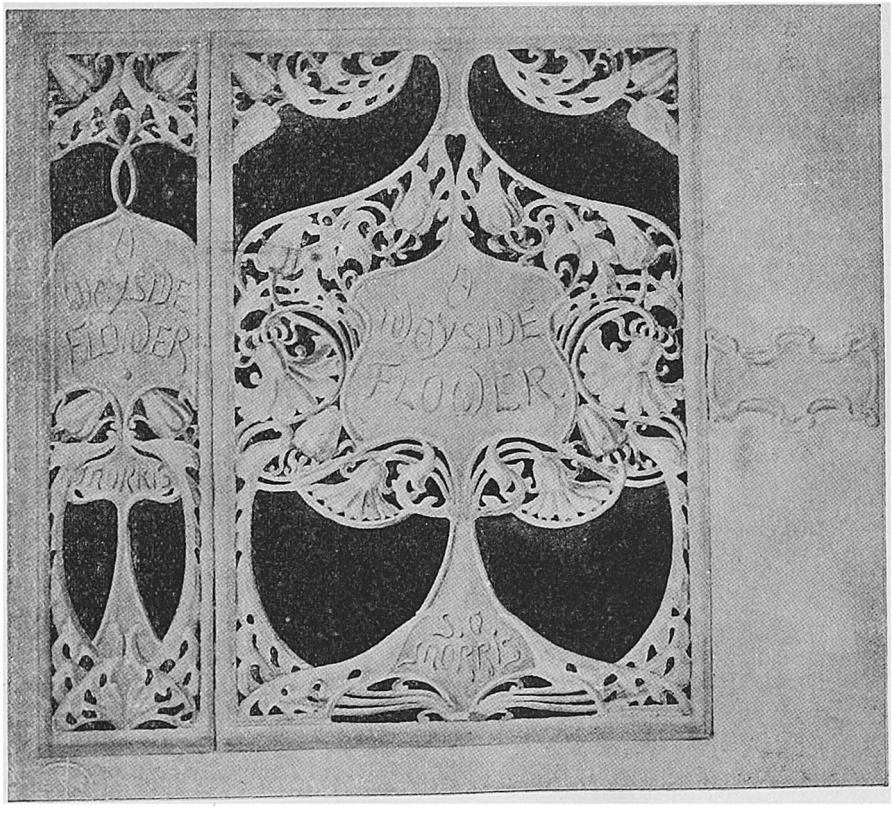
School.	Name.	Description.
Deptford (St. John's Art Class)	Harding, Selina C.	Design for candelabrum.
Derby	Clarke, Ernest	Studies of historic styles of ornament.
Dover	Chapman, Gertrude	Design for an altar frontal.
Falkirk	Walker, Andrew	Ornament modelled from the cast.
Galashiels	Clapperton, Thomas J.	Ornament modelled from the cast.
Glasgow	Brady, Emmet	Design for a printed hanging.
	Dow, Helena R.	Design for cretonne.
	Gray, James	Model of figure from the nude.
	Kincaid, James	Design for a carpet rug.
	King, Jessie M.	Designs for book illustrations, diploma and programme.
Halifax	Lewin, Frank	Measured drawings of a fire engine.
Hammersmith	Stonebanks, Frank	Design for cretonne.
Holloway	Clague, Daisy	Modelled design based on a flowering plant.
	Clemens, Benjamin	Time sketches of figures from the nude.
	Ellwood, George Montagu	Designs for a bachelor's room, etc.
	Goff, Bertha L.	Model of figure from the nude.
	Perrott, Mary	Designs based on a flowering plant.
Hull	Allison, Annie	Flowers painted in water colours, without background.
Leeds	Hancox, James A.	Chalk study of drapery arranged on an antique figure.
	Kilpin, Jessie	Ornamental arrangements to fill given spaces.
Leeds	Smith, Robert H.	Chalk study of drapery arranged on an antique figure.
	Smith, Robert H.	Design in outline, tinted.
Leicester (the Newarke)	Baker, Bessie	Time sketches of figures from the nude.
	Clarke, Muriel	Studies of flowers and foliage, treated for design.
	Morley, Harry	Chalk drawings of hands and feet from life.
	Reynolds, Joan	Time sketches of figures from the nude.
	Smith, Thomas	Designs for electric lamp posts.
	Timpson, Nellie	Chalk drawings of hands and feet from life.
Liverpool	Glasgow, Roberta	Design for a stencilled frieze for a nursery.
	Martin, William A.	Oil painting of figure from the nude.
	Sharpe, Charles W.	Chalk drawing of figure from the nude.
Macclesfield	Cartwright, Thomas	Design for a damask tablecloth.
	Grimshaw, William E.	Design for a damask tablecloth.
	Whittaker, Bertrand	Design for a damask tablecloth.
Maidstone	Clarke, Ernest	Ornament modelled from the cast.
Manchester (Cavendish Street)	Clarke, Ada B.	Group in water colours.
	Delahunt, Jennie	Model of figure from the nude.
Merton (Art Class)	Taylor, Walter	Studies of flowers and foliage, treated for design.

DESIGN FOR A PAINTED HANGING
JAMES KINCAIRD, GLASGOW
GOLD MEDAL

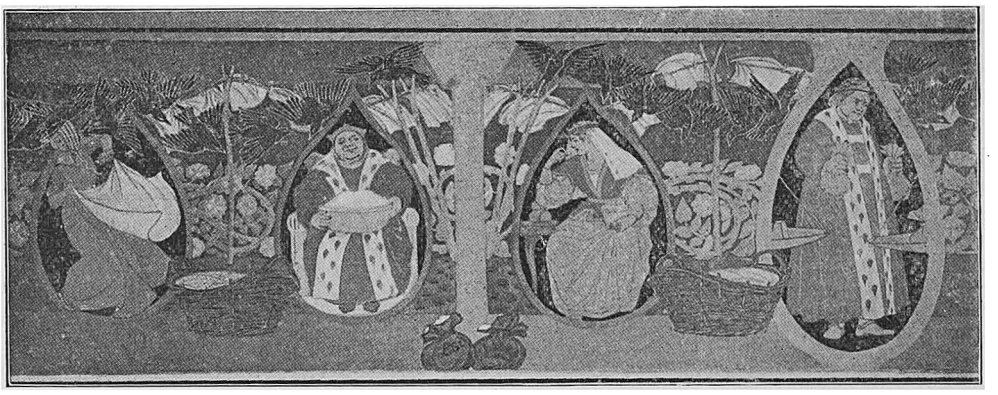
School.	Name.	Description.
Newcastle-on-Tyne (Durham College of Science)	Sandeman, Hannah	Model of figure from the temple of "Wingless Victory."
New Cross	Ackery, Maude M.	Designs for silver-work.
	Allen, Kate	Designs for book covers.
	Allen, Kate	Designs for jewellery.
	Carter, Arthur O.	Deslgns for the decorations of a music room.
	Carter, Arthur O.	Designs for the decoration of an entrance vestible.
	Halnon, Frederick	Model of figure from the nude.
	Halnon, Frederick	Modelled design for a wall fountain.
	Luck, Mark A.	Model of figure from the nude.
	Rankin, Herbert A.	Design for cretonne.
	Wright, Frank A.	Model from the nude.
Nottingham	Gillick, Ernest G.	Modelled design for a bandstand.
Nottingham	Warren, Katherine	Design for a fan and book cover.
Peterborough	Turner, Ernest	Measured drawings of Kirby Hall, Northants.
	Turner, Ernest	Measured drawings of Peterborough Cathedral.
Plymouth (Technical School)	Keighly, Mabel B.	Design for a panel to be worked in appliqué and embroidery.
Putney	Norton, Bessie	Design for a gesso panel.
St. Albans	Bartsch, Ernest	Water-colour painting of a head from life.
Salford	Barker, Theodore	Foliage model from nature.
Scarborough	Reiss, Alice	Design for a damask tablecloth.
	Rollinson, Sunderland	Designs for book illustrations.
Southampton (Hartley Institute)	Powell, Lydia	Fruit and foliage modelled from nature.



DESIGN FOR ROSEWOOD HANGING CUPBOARD
MAGGIE BRIGGS, BATTERSEA
SILVER MEDAL



BOOK COVER
ANNIE ALLISON, HULL
BRONZE MEDAL

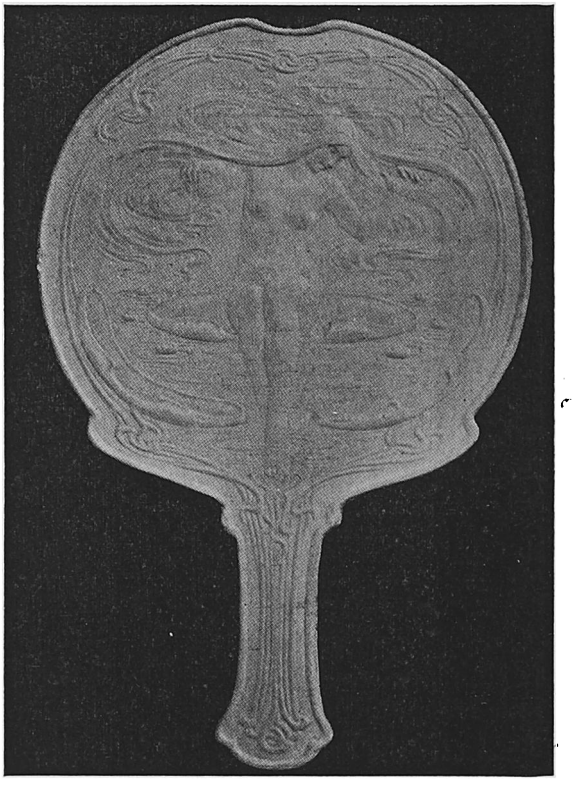


DESIGN FOR A FRIEZE FOR A NURSERY WALLPAPER
NELLIE BRIGHTWELL, BIRMINGHAM
SILVER MEDAL

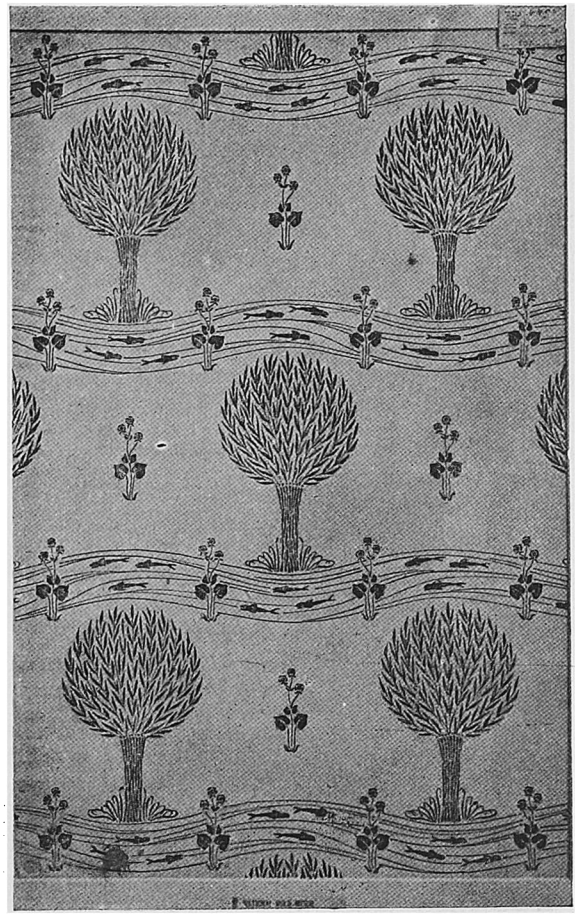
School.	Name.	Description.
South Kensington	Bower, Ethel	Modelled design for a wall fountain.
	Koch, Hugo W.	Designs for stencilled Christmas cards and posters.
	Radocanach, Hypatia	Model of figure from the nude.
	Robertson, Janet	Studies of birds treated for design.
Tunstall	Critchlow, Albert	Studies of flowers and foliage treated for design.
West Bromwich	Browne, Walter C.	Model of a bird from nature.
West Kensington (William Street Art Class)	Smart, Walter H.	Monochrome painting of ornament on coloured ground.
Westminster	Batchelor, William	Modelled design for a mirror frame.
Wisbech Art Class	Peek, Mary S.	View of the interior of a church.
Worcester	Weaver, Herbert	Chalk drawing of a head from the antique.

HONORARY AWARDS OF SILVER MEDALS TO STUDENTS IN TRAINING, NATIONAL SCHOLARS, ROYAL EXHIBITIONERS, AND OTHER FREE STUDENTS AT THE ROYAL COLLEGE OF ART.

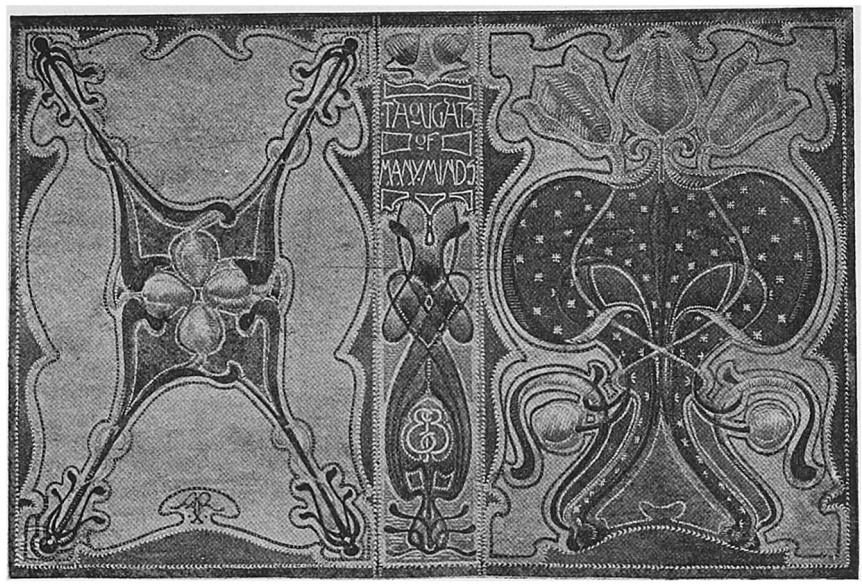
Name.	Description.
Armstrong, Frederick	Studies of historic styles of ornament.
Campbell, Ethel M. A.	Designs for damask serviettes.
Dawson, Robert A.	Design for a stencilled book cover.
Duxbury, George C.	Design for a piano front.
Friedenson, Joseph T.	Chalk drawing of drapery arranged on an antique figure.
Gottschalck, Henrietta	Stencilled design for a wall filling and frieze.
Harris, Florence D.	Design for a damask tablecloth.
Houston, Mary G.	Designs for book covers and a hand mirror in embossed leather.
Howells, Leonard T.	Ornament modelled from the cast
Jones, Harry	Chalk drawing of the Laocoon.
Levick, Ruby W.	Model of figure from the nude.
	Model of figure from the nude, in relief.



MODELLED DESIGN FOR HAND MIRROR
IN BEATEN SILVER
MARY G. HOUSTON, R.C.A.
GOLD MEDAL



DESIGN FOR PRINTED MUSLIN
EDITH A. ARMOUR, BATTERSEA
GOLD MEDAL

Name.	Description.
McClure, Joseph	Modelled design for a panel in low relief.
Manock, Arthur	Design for an Axminster carpet.
Marples, George	Measured drawing of the panelling of a room.
Marriott, Pickford	Design for a baptismal font
O'Sullivan, Patrick	Model of figure from the nude.
Parkinson, William E.	Modelled designs based on a flowering plant.
Pitkethly, George R.	Anatomical studies.
	Ornament modelled from the cast.
	Studies of historic styles of ornament.
	Modelled designs based on a flowering plant.
	Modelled designs for glazed tiles.
Ryland, Alfred S.	Chalk drawing of figure from the nude.
	Model of figure from the antique.
Schofield, Arthur	Flowers and foliage modelled from nature.
Smith, Archibald	Chalk drawing of figure from the antique.
	Anatomical studies.
	Model of figure from the antique.
Stott, William R. S.	Chalk drawing of figure from the nude.
	Time sketches of figures from the nude.
Sutcliffe, John E.	Design for an illuminated address.
Theaker, Harry G.	Group in oil colours.
Wadsworth, John W.	Design for a printed velvet hanging.
Warren, Augusta M.	Design for printed cotton.
Webster, Walter E.	Chalk drawing of a head from life.

DESIGN FOR A BOOK
COVER IN APPLIQUÉ
ALEX. M. N. RICHARDSON
DUNDEE TECHNICAL
INSTITUTE
BRONZE MEDAL